

DIME NOVEL ROUND-UP

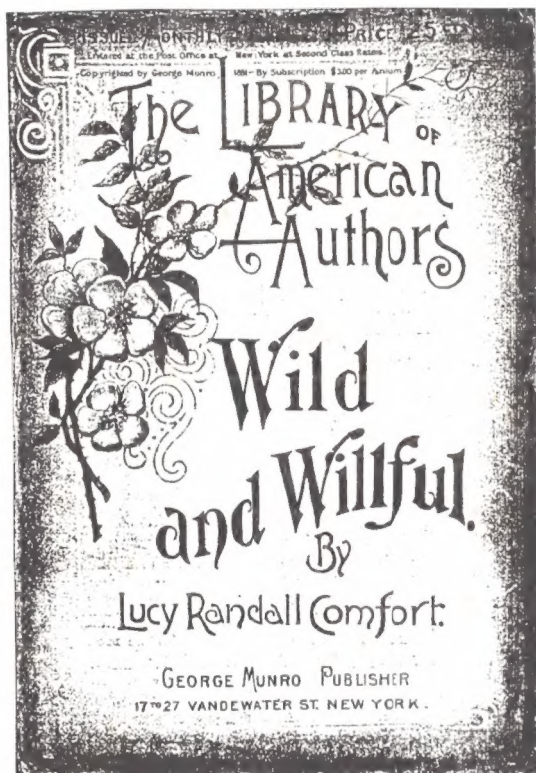
A magazine devoted to the collecting, preservation and literature of the 1850s to 1950s, including: old-time dime and nickel novels, series books, pulps and popular story papers.

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DIME NOVEL SKETCHES



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EDITORIAL

Welcome to the new *Dime Novel Round-Up*. I feel a pride (and a considerable amount of humility as well) to be allowed to follow in the tradition begun in 1931 by the late Ralph Cummings and continued so ably by Eddie LeBlanc for the past 42 years. As your new editor I promise to continue in the tradition of bringing you new discoveries about the popular fiction of the century between 1850 and 1950, whether in dime novels, pulp magazines, or series books. To assist me I have named an Advisory Board and also appointed a Bibliography Committee to keep track of the many publications about this exciting fictional world. We will note new publications each issue, but we will also publish a sort of "Year's Work in Dime Novels, Pulp, and Series Books" on an annual basis. Look for some exciting changes over the coming years, but expect the solid traditions of the past as well.

Here's to the next 63 years of *Dime Novel Round-Up*!

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THE DIME NOVEL AS SCAPEGOAT FOR JUVENILE CRIME: ANTHONY COMSTOCK'S CAMPAIGN TO SUPPRESS THE "HALF-DIME" WESTERN OF THE 1880S

By Dr. John Springhall

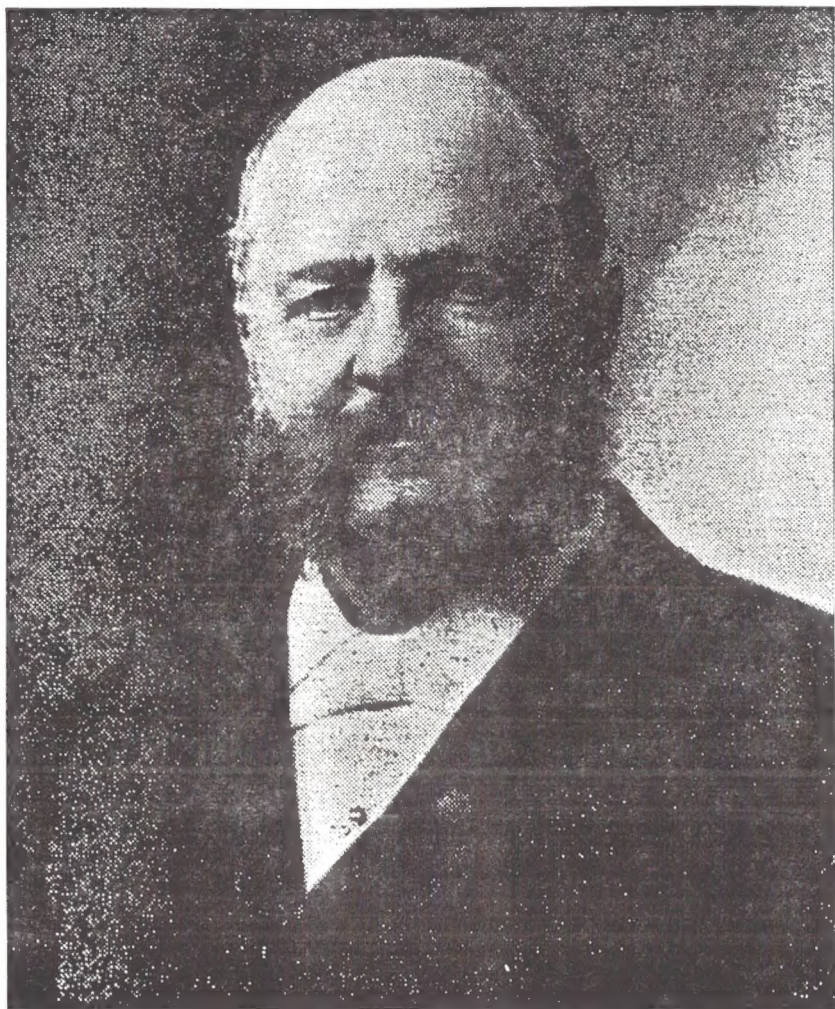
Reader in History

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As secretary and chief special agent of the New York Society for the Suppression of Vice (NYSSV), Anthony Comstock, a name synonymous with East Coast prudery ("Comstockery"), campaigned until his death in 1915 to put "dime" and "half-dime" novel publishers out of business. "Dime novels," directed mainly at adult readers, flourished between 1860 and 1885, whereas small folio-size "half-dimes," which gained in popularity in the 1880s, were aimed at a large replacement market of adolescent boys. Under the Federal Anti-Obscenity or "Comstock Law" (1873), the NYSSV lobbied strenuously to suppress cheap escapist, as well as pornographic, literature by tightening restrictions on the second-class postage rate. In the Society's annual reports, compiled by Comstock, "cheap papers and pamphlets" were portrayed as "corrupting the young, glamorising criminal behaviour," and as responsible for the "fearful increase of youthful criminals in our cities in recent years." Comstock believed that juvenile offenders found with such "crime-breeding stories" in their possession when arrested were "schoolboys crazed by the accursed blood-and-thunder story papers!"¹ In the light of such all too familiar accusations, how successful was Comstock's late 19th-century campaign to imprison sensation fiction's distributors and retailers and to censor their output?

Nearly all industrialising nations in the 19th century had some kind of fiction for the newly literate mass urban audience, an early example being the French *roman feuilleton*, or novel specifically written to be serialized in a Paris daily newspaper. Comstock's campaign against "dime" fiction runs parallel, from the mid-1870s onwards, with moralistic British denunciations of the "penny dreadful," a catch-all journalistic label for cheap juvenile serialised fiction, mostly published in and around London's Fleet Street. Police court reports in English newspapers on occasion referred to errand boys arrested with "penny dreadfuls" in their possession as if this were both sufficient cause and ultimate proof of their delinquency. Towards the end of the century, as Germany became more urbanised and industrialised, Prussian "youth savers" also took a firm line against *der Schundliteratur*, German equivalents of the "penny dreadful," calling for censorship or police control of sales and pressuring shopkeepers into removing them from their shelves. The focus here will be on reading popular among young New Yorkers and other east coast Americans in the 1880s, specifically publisher Frank Tousey's "half-dime" stories of western outlaws.²

Anthony Comstock, the self-appointed scourge of the "dime novel," was born in New Canaan on 7 March 1844 to a deeply religious family in Protestant rural Connecticut. At 19, he enlisted for the North in the



ANTHONY COMSTOCK

Civil War but saw little action and eventually (like many an ambitious Connecticut boy) moved to New York, finding work as a shipping clerk and later as a dry-goods salesman. The puritanical Comstock was obsessed with pornography and in 1868, at his bidding, the city's YMCA urged the state legislature to pass a law outlawing "obscene literature." Comstock amused himself by making citizen's arrests under this new state law, in 1872 receiving the organisational backing of the YMCA. Their New York President, Morris K. Jesup, a rich philanthropic banker, financed the setting up of a Committee for the Suppression of Vice within the YMCA, allowing Comstock

powers to seize offenders and destroy their stock previously exclusive to the police. The YMCA provided him with \$100 a year in partial compensation for lost commissions on dry-goods sales. As mentioned, Comstock was also instrumental in the passage of the 1873 Federal Anti-Obscenity Act, beginning long service as a special agent of the Post Office Department charged with enforcing the new regulations against "obscene items" prohibited from the mails, including contraceptive and abortion advice. Armed with his exalted new titles and authority, Comstock gave up his job as a salesman (not that he spent much time selling cloth), and devoted the rest of his life to an unceasing crusade against vice and depravity. By middle age a barrel-chested, stocky and bewhiskered figure, ripe for comic caricature, Comstock "both embodied and caricatured the moral sense of his epoch."³

Comstock's initial sponsor, the YMCA, became rather embarrassed by his publicity-attracting methods of fighting sin. Consequently, their anti-vice committee was reorganised and incorporated by the New York state legislature on 16 May 1873 as an independent Society for the Suppression of Vice (NYSSV). Founder and secretary Comstock was also the Society's chief agent but this time he had the backing of New York millionaires like J. P. Morgan and, as treasurer, Wall Street's Killiaen van Rensselaer. A familiar figure in New York's precincts and court rooms, Comstock received no formal salary until 1906 but the NYSSV was entitled to claim half of all the fines levied on persons brought to justice by the Society or its agents. Campaigns were subsequently launched against obscene pictures, lottery gambling, "half-dime novels" and story papers, selling articles for abortion or birth-control through the mails, and lewd French photographs. In effect, whatever Comstock objected to on religious or moral grounds became *ipso facto* illegal. In the 1880s he also published self-advertising books like TRAPS FOR THE YOUNG (1883) to publicise his often arbitrary exercise of power, justifying over-zealous methods of enforcing the postal regulations indistinguishable from entrapment. "Falsehood, deception, traps, and pitfalls for the unwary have been the agencies he has employed in the prosecution of his nefarious business," according to the rationalist D. R. M. Bennett, charging Comstock with using aliases to secure convictions.

By the 1900s Comstock had become something of an anachronism, launching inept attacks on the posing of nude models for art students and the prints of "lewd French art" to be found in the windows of New York art dealers. The great moral crusader died aged 71 from overwork in 1915, coincidentally the year of Margaret Sanger's celebrated New York trial for advertising birth control methods (Comstock had once arrested her husband).⁴

While working under the *aegis* of the YMCA, Comstock began the invaluable practice (to future historians) of keeping records of all those he arrested, with details of occupation, aliases, nature of offence, inventory of stock seized, and subsequent prosecution. These can be consulted on microfilm in the manuscript room of the Library of Congress.

On 24 August 1872, for example, he charged Charles E. Mackey, probably a New York newsdealer, with sending "obscene" books through the mails, among them George Munro's harmless family story paper *The Fireside Companion*. As was his practice, Comstock, using an alias, had requested that suggestive titles like OVID'S ART OF LOVE be delivered to him through the mail. Mackey fell into the trap, his stock was seized, he was required to pay \$5,000 bail, had to wait seven months for trial, and was then fined \$500 and sentenced to twelve months imprisonment in the county jail.

Another persistent offender, newsdealer William Simpson, was similarly arrested five times by Comstock or his cohorts on the charge of selling "obscene books" until, on 20 October 1874, being fined \$5,000, he was sentenced with extreme severity to ten years imprisonment at hard labour. Upon his release in 1884, Simpson was rearrested by the indefatigable Comstock for selling Frank Tousey's story paper weekly *Young Men of America*. Tousey, also subject to regular persecution by Comstock, had been publishing "dime" in the New York district since 1878, probably financed by his uncle Sinclair Tousey, founder of the American News Company, an influential magazine distributor. Itemised NYSSV records document Tousey's arrest and interrogation by Comstock for publishing quasi-pornographic serial novels. Evidence of Tousey being harassed for putting out "half-dime" westerns is, however, more circumstantial.⁵

The NYSSV campaign against "half-dimes" really got under way in the 1880s, on the assumption that "the flash and sensational story papers, prepared for the youth and widely circulated, create an appetite for publications of a grosser type." In 1883 the NYSSV claimed that "the practice of flooding the country with the 'blood and thunder' literature of the day is cursing society and breeding criminals in every walk of life." Early in 1884, presumably inspired by such campaigning, the New York Society for the Prevention of Cruelty to Children, through Senator Gilbert, introduced a bill into the New York state legislature to amend section 317 of the Penal Code (forbidding the sale of obscene and indecent books and pictures). As eventually passed, this amendment prohibited all persons selling any paper, magazine or newspaper to children "principally made up of criminal news, police reports, or accounts of criminal deeds, or pictures and stories of deeds of bloodshed, lust or crime." Over sixty years later, in 1948, Dr. Fredric Wertham, a New York psychologist campaigning for the banning of "horror" and "crime comic" books, called for the active enforcement of this by then largely redundant state law.⁶

The NYSSV supported the 1884 state amendment but for months previously had been circulating petitions and securing signatures "looking to the enactment of a law prohibiting the sale or dissemination of the illustrated criminal papers, story-books, 'dime' and 'half-dime' novels of the 'blood and thunder' order." Comstock was not satisfied by the amended penal code because it did not prohibit *outright* the sale of story weeklies and "dime novels." In any case, publishers outside New York state remained uninhibited, selling their "evil literature" through the post to anyone willing to purchase. Comstock nonetheless reported in 1886 that the seed sown by the NYSSV in past years was bearing fruit, with ordinances passed in various states prohibiting "the sale or exposing for sale of these papers of crime."⁷

The NYSSV's major campaign against "half-dimes" centered on the western outlaw stories of the 1880s, converging with the Postmaster-General's threat to remove the economic privilege of mailing under "second-class matter" to those publications not meeting with Comstock's approval. Research into the crackdown or "cleanup" of the outlaw stories remains sketchy, authorities on western fiction providing both unreliable and contradictory evidence. One survey of the "dime novel" western mentions that "in 1883 the Postmaster General threatened Frank Tousey with the loss of second-class postal privileges unless he withdrew some of the more lurid outlaw stories from the market," citing a 1944 article as the source. The latter certainly implies federal pressure on publishers but does not really establish coercion, except in drawing attention to Tousey's reluctant substitution of more anodyne stories for over 70 titles

in the *Five Cent Wide Awake Library* featuring Jesse James, Billy the Kid, Claude Duval and other outlaw criminals.⁸

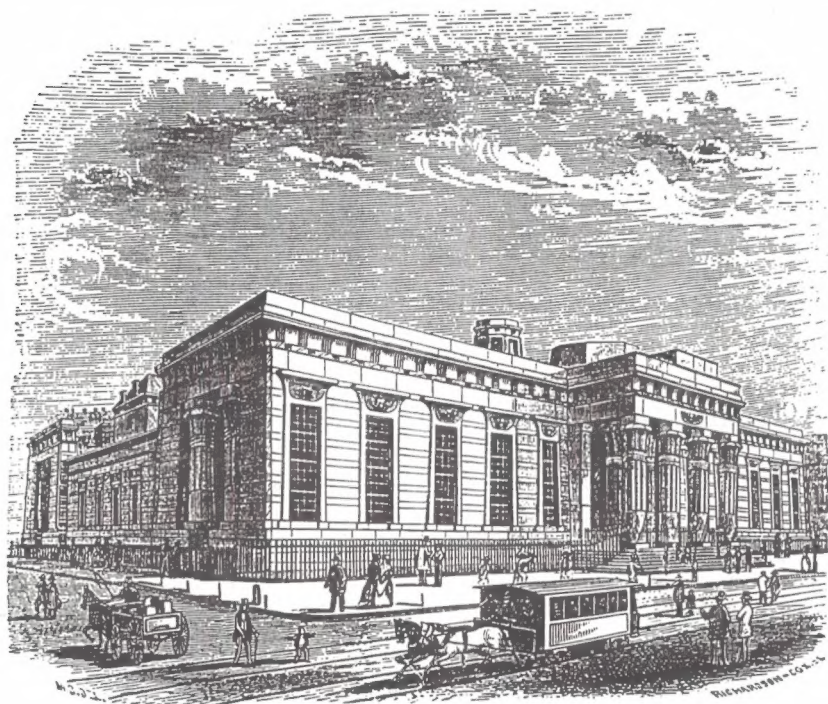
Normally, publishers kept a full backlist of over 500 titles always in print, and when an issue finally sold out, it was reprinted and kept in stock. Tousey was now faced with the choice of printing his *Wide Awake Library* catalogue with the outlaw numbers omitted, or else of substituting other titles which could get past the Post Office Department. He chose the latter course. A glance at published lists for Tousey's *Wide Awake Library* in 1881 will show the James Boys appearing in various adventures as "guerillas" [sic] or train wreckers. By 1882-83 the same listed issues have mysteriously been replaced with substitute western and pirate tales that do not feature outlaws. For example, on 10 October 1881, Tousey published THE JAMES BOYS AS GUERILLAS [sic] in number 457 of the *Wide Awake Library*, credited to "D. W. Stevens" (J. R. Musick), well-qualified as a Missouri-born writer to relate stories of Jesse James. Readers looking for this title a few months later would have found number 457 represented by Alexander Armstrong's THE WOLF OF THE WAVES. A TALE OF THE PIRATES OF OLD. Most of the James Boys' titles were in later years brought back into print by Tousey, so we can gauge for ourselves how far Comstock's original fears were justified.⁹

As members of William Clarke Quantrill's blood-thirsty Missouri-Kansas border "guerillas" [sic], the actual Jesse and Frank James were forced into outlawry on reputedly being excluded from the pardon extended at the Civil War's end. Tousey's earliest outlaw title, THE JAMES BOYS AS GUERILLAS [sic], introduces a "persecution and revenge" motif characteristic of fictional outlaws in "half-dime" westerns, justifying the use of violence against established social and legal codes. When ruthless Federal militia lynch the brothers' stepfather, Jesse reacts as convention dictates: "Now, I swear, by all I hold sacred, to be avenged! This indignity shall be wiped out with blood!"

With the appearance of Stevens' THE JAMES BOYS AND THE VIGILANTES (#462), the boys have become separated and the story switches between their respective adventures. Jesse tries to accustom himself to farm-life in Missouri but with a Vigilante Committee in hot pursuit, "it was now next to impossible to settle down to a life of drudgery and toil on a farm." Jesse commences a bank-robbing career with the Youngers, after a shootout with his rival for local beauty Clara Morris, "the prosy life of a farmer" being "too quiet for his restless spirit." Departing further from historical events, THE JAMES BOYS AS TRAIN WRECKERS (#474) opens as the brothers prepare to rob an approaching train by taking a sledge hammer to the rails. They intercept a stranger, Tom Hatton, who also wishes to stop the train to prevent his fiancée, Lillie, from eloping with a "sickening swell" and "model of genteel nonsense" from Chicago who has turned her head. A familiar melodramatic plot of imminent seduction takes over with only peripheral appearances by Jesse and Frank in the story of star-crossed lovers Tom and Lillie. The authenticity of some of Stevens' earlier contributions to the James brothers' *oeuvre* is clearly absent here, while the chivalrous behaviour of the fictitious James boys hardly represents a dangerous role model.¹⁰

As their attempt to amend the New York Penal Code might suggest, Comstock and the NYSSV regularly attacked publishers, authors, booksellers, and newsdealers in an attempt to stop what they thought unwholesome literature. Frank Tousey probably capitulated and removed the above outlaw titles from his stock list as much because of Comstock's tireless campaign against "dime novel" publishers and newsstands that circulated their wares as because of threats by the Postmaster General. Thus, in the mid-1880s,

Comstock successfully prosecuted several Irish newsstand dealers along Broadway and elsewhere in New York, under the revised state Penal Code, for selling "criminal story papers" or "stories of bloodshed and crime." Papers were seized and offenders were sent to the city's major prison, the Halls of Justice, or Tombs (so called because it was modelled after an Egyptian mausoleum), until bail could be raised. Thus Charles Simpson, an Irish newsstand owner on Broadway, was arrested on 17 February 1885 by Comstock for selling "criminal story papers" and committed to the Tombs in default but discharged less than a month later.¹¹



THE TOMBS

In 1880 Comstock succeeded in suppressing Frank Tousey's *The Boy Leader* and *The Nightside Library*, but four years later went after him again for publishing, probably without permission, "improper" stories popular in England some decades before. On 3 March 1884 Tousey was arrested and numerous serial parts of his *Brookside Library* were seized, such as *VENETIA TRELAWNEY*, *ELLEN PERCY; OR, THE MEMOIRS OF AN ACTRESS*, and *MYSTERIES OF THE COURT OF LONDON*. These were all by prolific mid-century English sensation novelist G. W. M. Reynolds, a republican and Chartist whose popularity was as great as that of George Lippard, the leading American writer of city mysteries. Other Reynolds-like titles put out by Tousey included *CAROLINE OF BRUNSWICK*, *SARAH BARNSHAW*, and *CHIEF OF WATERLOO*. 213 bundles of the seized parts were sent to police headquarters, each containing 100 copies, with a total weight of 6,485 pounds. Tousey was released on \$1,000

bail, but in the course of the year was examined on more than 14 different occasions, at times in the Tombs prison, the witnesses including Comstock and Tousey's employees.

The publisher claimed he was only printing for a dime what had been sold in more expensive form for at least 30 years. Ultimately, Comstock agreed to drop the prosecution when, in mid-December, 1884, Tousey destroyed the plates of 32 books at his publishing headquarters. Comstock then burnt all of the seized material at police headquarters and, despite objections of counsel, two of Tousey's clerks were fined \$600 each. Three months later, on 14 March 1885, Tousey declared bankruptcy, a contributory factor doubtless being NYSSV arrests of newsstand owners selling the *Brookside Library* and even the inoffensive *Young Men of America*.¹²

Coincidentally, in October, 1884, several of the above titles were also listed by the NYSSV in relation to the arrest of some recalcitrant New York printers who had incurred the wrath of Anthony Comstock:

These parties had printed COURT OF LONDON, ROSE FOSTER, CAROLINE OF BRUNSWICK, VENETIA TRELAWNEY, and ROSE LAMBERT. "A. Comstock saw these books publicly exposed for sale in their windows on 3 October 1884. He secured evidence and then was discovered by T. B. Peterson. They were frightened and at once proposed to destroy stock or ship it away. Mr. [Comstock] proposed submitting whole thing to Hon. Mr. Graham, Dist[ri]ct Att[orney] of Philadelphia, for his decision. He at once decided it was obscene. They delayed the matter till 24 Oct. '84 when A. [Comstock] and G. E. Oram went out there and then they proposed to ship books to Australia and India to realise cash on them and the plates to type foundry in ... A. C[omstock] would not permit and destroyed 237 COURT OF LONDON, 403 ROSE FOSTER [etc]. These were all torn asunder and leaves rent and every plate was destroyed."¹³

Some of the above titles, with an unearned reputation for lasciviousness, may have been published by Robert M. DeWitt of Nassau St., New York, as well as appearing in Frank Tousey's *Brookside Library*.

In this hostile public environment, it is not surprising that Tousey should have yielded to pressure by abruptly curtailing all the *Wide Awake Library* stories featuring outlaws like the James brothers. That there was clearly a "moral panic" in the late 1870s and early 1880s over "half-dime" fiction dealing with western outlaws is apparent. The precise meaning of this "panic" is less clear. Was it an important and symptomatic cultural struggle or merely a colourful but idiosyncratic incident? Rising juvenile crime rates in New York presumably played some part in the scapegoating of "dimes" and "half-dimes," but what is going on that incites the authorities to blame crime on the reading material a culprit possessed rather than on his taste for fine clothes, drink or expensive women? Juvenile delinquents shifting blame onto fiction in order to win a lesser sentence is one factor. While searching for the "obscene matter" which a 19-year-old had been arrested for advertising and sending through the mails, an NYSSV agent found a mass of boys' papers piled up in one corner. The prisoner exclaimed with great force: "There, there's the cause of my ruin—that has cursed me and brought me to this!"¹⁴

While the careers of "vice ideologues" like Comstock cannot be taken as fully representative of a conservative American culture, they were still part of a much larger moral and reforming endeavour which, in the late 19th century, obtained the support of puritan rural and urban philanthropic America. Comstock personified as cyclical and still-evident struggle between middle-class moralism and popular juvenile demand. A major consideration for the moralists was that the outlaw stories the

NYSSV attacked appeared in nickel libraries aimed primarily at boys. Tousey's *Five Cent Wide Awake Library* was considered a "boy's weekly," as was Beadle's *Half-Dime Library* carrying the Deadwood Dick stories. Secondly, the James brothers stories, as with other "real life" western adventures, were published while some of the actual outlaws were still at large. The "moral panic" over "half-dime" fiction seems to have come in the wake of Jesse James' shooting in April, 1882, turning him into a modern martyr. The last of Tousey's James boys stories (#571) appeared in the *Wide Awake Library* on 22 August 1883, the day after the opening of the trial of Frank James, who was eventually acquitted. In other words, contemporary events may be relevant if we are looking for a cause behind the scapegoating of the Tousey "half-dimes" about the James brothers. "For a short period between 1877 and 1883," writes Michael Denning, "outlaws defied the law and got away with it, escaping the moral universe of both genteel and sensational fiction."¹⁵

Outlaw tales dealing with the somewhat chastened James boys only returned to the market in 1889, when both Street & Smith's *Log Cabin Library* and Frank Tousey's *New York Detective Library* began pushing them again. Beadle and Adams carefully avoided using the James boys as "dime novel" fodder. Tousey reissued some of the banned stories of the early 1880s under different titles or in slightly amended form and the flow of outlaw stories resumed. The retitled *Detective Library* eventually ran roughly 200 original adventures of the James gang under the "Stevens" by-line, most of them twice, keeping the James boys in circulation for another nine years. These stories of 1889-98 were so profitable that in 1901 both publishers inaugurated separate series exclusively devoted to the adventures of the Missouri outlaws. A total of 277 short novels appeared throughout the early 1900s in Tousey's *James Boys Weekly* and Street & Smith's *Jesse James Stories*. A discussion of these later outlaw stories has emphasized that they "neither wholly glorified nor defamed the bandits but reflected the societal ambivalence towards the outlaw-hero figure."¹⁶

The James brothers remained popular with readers until 1903 when another "moral panic" condemning glorification of criminals, quite possibly orchestrated by the NYSSV, led to the suspension of all stories dealing with western outlaws. Details of this "public outcry" are still unclear, but the publishers appear to have been convinced, reportedly by agreement, to discontinue the Jesse James series. The tendency to glorify banditry was ultimately bad for business, for in "dime novels" heroic virtue was expected to triumph and criminal vice to be defeated.¹⁷

Endnotes

¹ THE TENTH ANNUAL REPORT OF THE NEW YORK SOCIETY FOR THE SUPPRESSION OF VICE (New York, 1884), pp. 8-9; Robert Bremmer, ed., Anthony Comstock, TRAPS FOR THE YOUNG (Cambridge, MA, 1967 edn.), pp. 28-29.

² [Kevin Carpenter], PENNY DREADFULS AND COMICS: ENGLISH PERIODICALS FOR CHILDREN FROM VICTORIAN TIMES TO THE PRESENT DAY (London, 1983); Ronald A. Fullerton, "Creating a Mass Book Market in Germany: The Story of the 'Colporteur Novel,' 1870-1890," *Journal of Social History*, vol. 10 (March, 1977), pp. 265-283; Derek S. Linton, "WHO HAS THE YOUTH, HAS THE FUTURE:" THE CAMPAIGN TO SAVE YOUNG WORKERS IN IMPERIAL GERMANY (Cambridge, England, 1991), p. 61; Henry Nash Smith, VIRGIN LAND: THE AMERICAN WEST AS SYMBOL AND MYTH (Cambridge, MA, 1950), pp. 90-111.

³ Robert Bremmer, ed. TRAPS FOR THE YOUNG, *op. cit.*, pp. xi-xii; Charles Gallaudet Turnbull, ANTHONY COMSTOCK, FIGHTER (New York, 1913); Heywood

Broun and Margaret Leech, ANTHONY COMSTOCK, ROUNDSMAN OF THE LORD (New York 1927), contains pious excerpts from Comstock's diaries.

⁴ Robert Bremer, ed., TRAPS FOR THE YOUNG, *op. cit.* p. xxxi; Ralph K. Andrist Paladin of Purity," *American Heritage*, vol. 24, no. 6 (October, 1973), pp. 5-7, 84-89; D. R. M. Bennett, ANTHONY COMSTOCK: HIS CAREER OF CRUELTY AND CRIME (New York, 1971 edn.), p. 1045. Bennett provides about 30 case-studies of those Comstock arrested in the 1870s on obscenity charges.

⁵ Lydia Cushman Schurman, "Anthony Comstock's Lifelong Crusade Against 'Vampire Literature,'" *Dime Novel Round-Up*, vol. 58, no. 6 (December, 1989), pp. 82-83; D. R. M. Bennett, ANTHONY COMSTOCK, *op. cit.*, pp. 1018, 1025.

⁶ THE NINTH ANNUAL REPORT OF THE NEW YORK SOCIETY FOR THE SUPPRESSION OF VICE (New York, 1883), pp. 8-9; Judith Crist, "Horror in the Nursery," *Collier's* vol. 121, no. 18 (27 March 1948), pp. 22-23.

⁷ THE ELEVENTH ANNUAL REPORT OF THE NYSSV (New York, 1885), pp. 7-8; THE TWELFTH ANNUAL REPORT OF THE NYSSV (New York, 1886), pp. 10-12.

⁸ Michael Denning, MECHANIC ACCENTS: DIME NOVELS AND WORKING-CLASS CULTURE IN AMERICA (London, 1987), pp. 159-60, 233 fn. 9; Daryl Jones, THE DIME NOVEL WESTERN (Bowling Green, 1978), p. 79; Ralph P. Smith, "Barred by the Post Office," *Reckless Ralph's Dime Novel Round-Up*, vol. 13, no. 145 (October 1944), pp. 1-4.

⁹ George H. Cordier, "The Great Five Cent Wide Awake Library," *Reckless Ralph's Dime Novel Round-Up*, vol. 7, no. 75 (June 1938), pp. 1-5. Lists of Tousey's titles from *Wide Awake Library* endpiece.

¹⁰ D. W. Stevens, "The James Boys as Guerillas," [sic] *The Five Cent Wide Awake Library*, vol. 1, no. 457 (October 10, 1881), p. 4; D. W. Stevens, "The James Boys and the Vigilantes," *idem.* vol. 1, no. 462 (November 18, 1881), pp. 1-8; D. W. Stevens, "The James Boys as Train Wreckers," *idem.*, vol. 1, no. 474 (February 24, 1882), pp. 1-6; Donald Gilmore, "Revenge in Kansas, 1863," *History Today*, vol. 43 (March, 1993), pp. 47-53; William A. Settle, Jr., JESSE JAMES WAS HIS NAME; OR, FACT AND FICTION CONCERNING THE CAREER OF THE JAMES BROTHERS OF MISSOURI (Columbia, MO, 1966), pp. 187-91.

¹¹ Arrest of Chas. Wm. Simpson, February 17, 1885 ("An old offender. See further record. A copy of the Law was served on him, yet he persisted in violating the laws"); Daniel Connors, June 10, 1886; Peter Connors, October 26, 1886, SOCIETY FOR SUPPRESSION OF VICE, REPORTS OF ARRESTS, Mss. 19359, Reel 1, 16/2, 44/41, 56/100. Library of Congress, Washington, DC.

¹² Lydia Cushman Schurman, "Anthony Comstock's Lifelong Crusade," *op. cit.*, pp. 84-85; Ralph Adimari, "The Frank Tousey Authors," *Dime Novel Round-Up*, vol. 25, no. 2 February, 1957), p. 11; Nathaniel H. Puffer, "Frank Tousey," Madeleine Stern, ed., PUBLISHERS FOR MASS ENTERTAINMENT IN NINETEENTH-CENTURY AMERICA (Boston, 1980), p. 300.

¹³ Arrest of Thos. B. Peterson, October 24, 1884, SOCIETY FOR SUPPRESSION OF VICE, REPORTS OF ARRESTS, *op. cit.*, 2/14.

¹⁴ THE SIXTH ANNUAL REPORT OF THE NEW YORK SOCIETY FOR THE SUPPRESSION OF VICE (New York, 1880), p. 7; Michael Denning, MECHANIC ACCENTS, *op. cit.*, p. 51.

¹⁵ "The Life and Trial of Frank James," *Wide Awake Library—Special Number*, September 28, 1883, 22 pp.; Denning, *ibid.*, p. 160.

¹⁶ James I. Deutsch, "Jesse James in Dime Novels: Ambivalence Towards an Outlaw Hero," *Dime Novel Round-Up*, vol. 45, no. 1 (February 1976), p. 8.

¹⁷ Michael Denning, *MECHANIC ACCENTS*, *op. cit.*, p. 161; William A. Settle, Jr., *JESSE JAMES WAS HIS NAME*, *op. cit.*, pp. 189-90.

The above article is based on a paper read at the annual conference of the American Culture Association, Chicago, IL, April 9, 1994.

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OUR POPULAR PUBLISHERS NUMBER ONE: FRANK TOUSEY

One of the foremost publishers of dime novels, second only to Street & Smith, whose publications reflected his flair for the dramatic, the lurid, and the sensational. His *Boys of New York* was the first of the blood and thunder story papers marketed especially for young people. The vivid black and white cover illustrations were designed to attract the attention of the prospective buyer: hooded figures menacing the hero, strange unearthly aircraft being fired upon by native tribesmen, the damsel in distress at the point of rescue, or train robbers in pursuit of the crack steam engine on the prairies. In later years equally arresting scenes were presented in full color on the nickel weeklies. Tousey published stories of mystery and detection, of high adventure in foreign lands, of successful youngsters fresh to Wall Street, of frontier fighters in western territories, of bandits, of comic figures who spoke in dialect, and boy inventors who were the precursors of Tom Swift and out-did Jules Verne for sheer imagination. His writers chronicled the careers of detectives like Old King Brady and Young Sleuth, of plainsmen like Young Wild West, of a bandit named Jesse James, of a fire fighter with the unlikely name of Young Wide Awake, of comic figures like Terence Muldoon, the "Solid Man," and Frank Reade (Senior and Junior) whose aircraft circumnavigated the globe and even went into outer space, followed by Jack Wright whose speciality was the never-before-imagined wonders he could find piloting the submarines of his own invention. They fired the imaginations of a generation. Frank Tousey the man was born on May 24, 1853, in Brooklyn, New York. His uncle was Sinclair Tousey, the president of the American News Company and he spent three years (1873-1876) in partnership with Norman L. Munro before founding (with George G. Small) his own company, Tousey and Small. Three years later this partnership was dissolved, the firm of Frank Tousey, Publisher was established, and he married Rosalie Andrews. The publications launched under the name Tousey and Small continued under the new name. Tousey was always ready to take advantage of current events and publish something that might attract readers. In 1898 he even published a monthly newspaper, the *Illustrated War News*, covering the events in Cuba up to the beginning of the Spanish American War. Some of his publications for adults involved him in litigation, bankruptcy, and jail sentences when Anthony Comstock, the postal inspector and secretary for the Society for the Suppression of Vice, was on the trail of what he considered unwholesome literature. Tousey employed a number of authors who wrote stories for him on a regular basis, but their liberal use of stock pseudonyms makes it difficult to assign authorship to specific stories with any degree of accuracy. Among the most prolific writers for Tousey were Cecil Burleigh, Francis W.

Doughty, George W. Goode, Harrie Irving Hancock, John R. Musick, Luis P. Senarens, Harvey K. Shackelford, George G. Small, and Edward E. Ten Eyck. Senarens, the author of the Frank Reade, Jr., stories, was promoted to editor-in-chief by 1895. Tousey died in New York City, September 7, 1902. His brother, Sinclair Tousey, took over the publishing firm while his widow remarried (her second husband was George Gordon Hastings to whom she willed her interest in the firm in 1906). The control of the firm passed to Hastings' daughter by a former marriage and eventually to her husband, Harry E. Wolff, who continued to publish the Tousey titles under his own name. Wolff was succeeded in 1926 by Street & Smith who used the imprint of Westbury on the remaining Tousey weeklies. The last of the Tousey publications, *Pluck and Luck*, appeared dated March 6, 1929.

Tousey published many titles which were not strictly dime novels. Among these were *The Armchair*, a story paper (296 numbers, 1879-1885), *The Brookside Library*, which reprinted G. W. M. Reynolds' *THE MYSTERIES OF THE COURT OF LONDON* among other popular novels of the day (410 numbers, 1880s), *Frank Tousey's Popular Music* (225 numbers, 1890-1892), the *Illustrated American Life* (1879), *The Judge* (1881-1887), *New York Comic Library* (57 numbers, 1884-1885), *The Nightside Library*, exposé stories (61 numbers, 1879), *Our Ten Cent Hand Books* (84 numbers, 1880-1910), and *Under the Gaslight*, devoted to sensational gossip (1878).

Dime Novels and Story Papers published by Frank Tousey: *All Around Weekly*, *Blue and Gray Weekly*, *The Boys' Leader*, *The Boys of New York*, *The Boys of New York Pocket Library*, *The Boys' Star Library*, *Fame and Fortune Weekly*, *The Five Cent Comic Library*, *The Five Cent Weekly Library*, *Frank Manley's Weekly*, *Frank Reade Library*, *Frank Reade Weekly Magazine*, *Frank Tousey's Boys Weekly*, *The Golden Weekly*, *Handsome Harry*, *Happy Days*, *The James Boys Weekly*, *The Liberty Boys of '76*, *New York Boys Monthly*, *The New York Boys Weekly*, *New York Detective Library*, *Pluck and Luck*, *Secret Service*, *Snaps*, *Three Chums*, *Wide Awake Library*, *Wide Awake Library-Special*, *Wide Awake Weekly*, *Wild West Weekly*, *Work and Win*, *Yankee Doodle*, *The Young Athlete's Weekly*, *Young Glory*, *Young Klondike*, *The Young Men of America*, and *Young Sleuth Library*.

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NOTES FOR THE CURIOUS

Buffalo Bill is certainly among the major heroes of the old west as well as the dime novel west. His name is still recognized around the world, as can be verified by the value of his autograph. Last November, a copy of his sister Helen Cody Westmore's book *LAST OF THE GREAT SCOUTS*, signed by Buffalo Bill, realized \$3,500 at the American West Archives auction in Utah. This was twice the estimated value placed on the book before the auction and was explained by the fact that it was an association copy. It was inscribed to Cody's Wild West Show partner, Major Gordon W. Lillie, "Pawnee Bill," who appeared with Cody in several adventures in *Buffalo Bill Stories* (ca. 1904) which were reprinted in the *New Buffalo Bill Weekly* (1912). *LAST OF THE GREAT SCOUTS*, originally published in 1899, was reissued in 1918 with a foreword and concluding chapter by Zane Grey.

Submitted by Deidre A. Johnson

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DIME NOVEL ROUND-UP GOES WEST; OR, FROM FALL RIVER, MASSACHUSETTS TO NORTHFIELD, MINNESOTA

February 21, 1994, President's Day: Eddie LeBlanc and I came to an agreement about the future of *Dime Novel Round-Up* over the telephone. Just as our pioneer ancestors moved west in the last century, so this pioneering publication would move west in its continual study of dime novels and other newsstand fiction.

The west is a prominent subject of the dime novel, and as we have seen elsewhere in this issue, outlaw fiction was also a significant part. For a moment let's consider some outlaw facts.

Northfield, Minnesota, is a community of 14,684 people on the Cannon River, 45 miles south of Minneapolis and St. Paul. It boasts two colleges and several industries; the *Northfield News* is published twice a week. Most people who most people who hear the name, however, think of Jesse James. On September 7, 1876, eight notorious outlaws from Missouri rode into Northfield. James, Robert, and Cole Younger; Clell Miller; William Stiles; Charlie Pitts; Frank and Jesse James. Their goal was the robbing of the First National Bank.

The raid lasted seven minutes and left four people dead, two robbers and two townspeople.

The robbers left Northfield by the Dundas road leading southwest. From my living room window I can see the route they took. Twice a day I can hear a freight train pass alongside that road. In my imagination ghostly train robbers ride abreast of the freight cars.

Beginning with this issue, this little magazine will be mailed from the Post Office in Dundas (pop. 500), the town toward which the robbers were headed.

There's something fitting in that.

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THE REFERENCE SHELF

Dr. Charles W. Topp. VICTORIAN YELLOWBACKS AND PAPERBACKS, vol. 1: GEORGE ROUTLEDGE. (Denver, CO: Hermitage Antiquarian Bookstore, 1993) 557 pp. \$135.

One of the most influential works in the study of the dime novel and other papercovered publishing in the 19th century is Albert Johannsen's *THE HOUSE OF BEADLE AND ADAMS AND ITS DIME AND NICKEL NOVELS*, published in 1950 by Oklahoma University Press. There has been nothing quite like it for delineating the role of the publications for a mass audience from a single press. The bibliographies of Edward T. LeBlanc and Denis Rogers come close to that monumental work by Johannsen.

This bibliography of the yellowback and paperback mass market publications of George Routledge and its related imprints by Dr. Topp is the first new work on a par with Johannsen in dealing with the work of a single publisher. As the author states in his introduction, this is a

"first attempt at a complete listing of yellowback and paperback issues of the 19th century Victorian era." Since this is only the first volume of a series, we will have to wait to see just how much more we can learn about these elusive publications in subsequent volumes.

His introductory overview discusses key titles by individual publishers, including George Routledge. Dr. Topp chose Routledge with whom to begin his series "as his was the greatest and one of the earliest of outpourings of works in these cheap bindings." Dr. Topp outlines the arrangement and intent of his work rather than discussing the historical background of his subject. For more about the category of "yellowbacks" he refers the reader to Michael Sadleir's 1938 pamphlet, *COLLECTING YELLOWBACKS*.

The production values of this volume are superb. Bound in what appears to be real cloth, printed on archival quality paper, it is illustrated with 32 full color plates bound in the center for ease of consulting. The bibliography is presented by years with a further chronological arrangement within each year. Each variation on the original 1849 imprint ("George Routledge & Co") is noted down to 1905 when the firm was known as "George Routledge & Sons, Ltd." The work contains an extensive name index followed by a title index.

The relationships between the publications described by Topp and the American dime novels become apparent on reading the annotations. There are references to numbered series (the *Railway Library*) to original printings prior to yellowback appearance, and serial appearances. In addition, the spiritual kinship between Routledge's publications and George Munro's *Seaside Library* is drawn in the introduction. To cite one specific example of the relationship: Gustave Aimard's *THE LOYAL HEART* (1858) had a first English edition in Routledge's *Original Novels* number 18, but the first American edition was by T. R. Dawley (a dime novel publisher).

This is a resource whose value is difficult to exaggerate and Dr. Topp is to be congratulated on his meticulous scholarship. While the price may place it outside the private libraries of all but the completist collectors, we hope that it will be purchased by enough large research and public libraries so it is available to anyone with an interest in 19th century publishing.

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Pulp Review, vol. 3, no. 3 (whole number 16), July, 1994. \$6 a copy, \$35 for six issues. Editor and Publisher, John P. Gunnison, The Pulp Collector Press, P. O. Box 3232, Frederick, MD 21705.

Pulp magazines have at least one thing in common with dime novels, their fragile nature. Originally printed on cheap paper, they often survive in examples with such browning, brittle paper that the pages flake and crumble at the reader's touch. *Pulp Review*, now in its third year of publication, has rescued some of the essence of these ephemeral publications by reproducing in facsimile of the original magazines (illustrations included), three stories of crime and adventure. Collected here are "Half Way to Hell," by Hugh B. Cave (*Strange Detective Stories*, December, 1933); "Murder on the Sound Stage," by Robert Leslie Bellem, featuring the irrepressible Hollywood detective, Dan Turner (*Private Detective Stories*, June, 1937); and "Murder Bait," a Wade Hammond story by Paul Chadwick (*Ten Detective Aces*, June, 1935). The publication is attractive, the reproduction is crisp with the text slightly reduced from the original magazine size, and the color cover reproduces a vintage pulp cover illustration (though no credit is given for its source). An excellent sampler of hard-

boiled detective fiction from the days when the world was fresh and green and pulp magazines had replaced dime novels on the newsstands of the nation.

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Hugh B. Cave. *MAGAZINES I REMEMBER: SOME PULPS, THEIR EDITORS, AND WHAT IT WAS LIKE TO WRITE FOR THEM.* Chicago: Tattered Pages Press, 1994. 174 p. papercovers. \$9.95 ISBN 1-884449-04-2 (6942 N. Oleander Ave., Chicago, IL 60631)

If ever a title said it all in describing the contents of a book it is this one. Cave, a prolific writer of adventure, fantasy, and horror fiction for the pulp magazines, uses his correspondence with fellow author Carl Jacobi, as the basis for this informal autobiography. The letters (Jacobi's included) cover 60 years, from 1931 to 1992, and are fleshed out with Cave's anecdotes tracing an important part of the history of pulp fiction in America. It is a first hand view of a vanished world of authorship in the days when the typewriter, not the word processor, was the means of preparing a work of imagination for publication. (Cave describes his jot at using a word processor late in his career, his fingers keeping up with his thoughts and his writing coming that much faster.) Cave is careful to set the record straight where it most needs doing, for instance that he, and he alone, wrote the stories for *Spicy Mystery* under the pen name "Justin Case." He also comments on those occasions where his memory differs from the records set down by collector-scholars, such as who was editing *Dime Mystery Magazine* when he was a contributor. Profusely illustrated with photographs as well as those interior magazine illustrations that preceded Cave's stories on the printed page. So well are these reproduced, the casual reader may expect the actual story to follow! This book lacks only an index of names to make it a true reference book. As it is, this is a browser's delight and worthy of inclusion on the shelf of sources for the informal history of pulp fiction. (This is the second in a series of *Pulp Vault Pulp Studies* published by Tattered Pages Press. The first was Wooda N. Carr's *THE OTHER DETECTIVE PULP HERoes*, 1992.)

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RECENTLY PUBLISHED BOOKS OF INTEREST

HORATIO ALGER BOOKS PUBLISHED BY M. A. DONOHUE, by Bradford S. Chase. Sandpiper Publishing, 6 Sandpiper Road, Enfield, CT 06082. A short history of the M. A. Donohue Publishing Co. and a detailed description of the 35 formats used by Donohue in publishing some 59 Horatio Alger titles. A must for Alger collectors, and of special interest to series book collectors or those interested in American popular culture. Paperbound, 118 pages. Illustrations of all 35 formats.

Submitted by Eddie LeBlanc

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DE NYERE KULØRTE HÆFTER. Resten af Historien om et pudsigt fænomen—et af kulturhistoriens oversete kapitler (THE NEWER PULPS. The rest of the story about an amazing phenomenon—a chapter from cultural history), by Knud Nielsen. Eget Forlag, 1994. Knud Nielsen, Nitvej 3, 2000 Fredericksberg, Denmark. A history of the popular paper covered publications of Denmark during the period 1909–1934. Over 50 black and white illus-

trations with a listing of the stories. Of special interest are the Buf-falo Bill, Tom Mix and Sherlock Holmes stories published during this period in Danish. Five colored illustrations on the paper covers. (This is a continuation of a study first published in 1983.)

Submitted by Eddie LeBlanc

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A LETTER TO THE EDITOR

Dear Randy,

Best of luck as you assume editorship of *Dime Novel Round-Up*. I'm sure, judging from your track record of research and publications, that you'll do a fine job!

My ad for Charles Pierce Burton's "Bob's Hill" books in the April issue paid off. A reader called (I wish I remembered his name so I could thank him again) and told me he was in a bookstore and saw many of the books there. I immediately called and bought eight or nine volumes, including one title that wasn't in Hudson's bibliography! I now have a complete set, though I still want to upgrade some of them. It was quite nice that someone would take the time to call me like that!

I also got a letter from someone who wrote Burton a letter decades ago and got a four-page handwritten letter in reply. The author told him that Pedro, the main character of the books, was named after a card game that was quite popular at the time.

Cordially,
Jack Bales
Fredericksburg, VA

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MAUM GUINEA: BEADLE'S UNUSUAL JEWEL

By Clark Evans

Senior Reference Librarian

Rare Book and Special Collections Division

Library of Congress

(NOTE: The Rare Book Reading Room of the Library of Congress houses most extant pre-1871 Copyright records for the United States.)

On the morning of December 11, 1861, a representative from the Manhattan publishing firm of Beadle and Company strolled into the Clerk's Office of the Southern District of New York to register for copyright a new work just then being issued as no. 33 in the series of *Beadle's Dime Novels*. (EARLY COPYRIGHT RECORD COLLECTION, vol. 194, entry 147, Rare Book & Special Collections, Library of Congress.) Entitled MAUM GUINEA AND HER PLANTATION "CHILDREN"; OR, HOLIDAY-WEEK ON A LOUISIANA ESTATE. A SLAVE ROMANCE, the unnamed courier was doubtlessly aware from excited comments being made at the firm's William St. headquarters that the offering was expected to become the greatest success in Beadle's young history. It was certainly going to be one of the most unusual numbers due to its 20¢ asking price and the unprecedented use of slave life in the South as its subject matter. The Publisher's Note states that "in presenting MAUM GUINEA to

their readers, the publishers feel that no word of theirs is necessary to create an interest in its behalf. The peculiar and novel nature of the subject is treated with such power, pathos, humor and keen apprehension of character that it must stand out in relief as one of the most original and thoroughly delightful romances in our literature."

The authoress of MAUM GUINEA was Metta V. Victor, who so happened to be the wife of Beadle's publications editor Orville J. Victor. There was no need for spousal favoritism, however, in Mr. Victor's decision to make the new work Beadle's special holiday gift to the public for 1861. Metta Victor had already earned her inclusion into Beadle's stable of writers with such earlier Dime Novel successes as ALICE WILDE (#4), THE BACKWOODS BRIDE (#10), and UNCLE EZEKIEL (#16).

In the introduction to MAUM GUINEA, Mrs. Victor states that it "has not been written to subserve any special social or political purpose. Finding, in the subject, material of a very novel and original nature, I have simply used what was presented to produce a pleasing book. If the moralist or economist should find in it anything to challenge his or her attention, it will be for the reason that the book is a picture of slave-life as it is in its natural as well as in some of its exceptional phases." What subsequently transpires in her novel, however, tends to belie this statement. MAUM GUINEA is in fact a very pointed and powerful work expressly designed to expose the cruelties of slavery. The main plot line revolves around the escape and adventures of three runaway slaves, including one who is fleeing being the mistress to an unscrupulous slave master. The heroine of the piece, Maum Guinea, is a wise old mulatto woman who inspires the confidence and respect of her fellow slaves.



Woodcut illustration near the end of MAUM GUINEA depicting the rescue of the runaway slaves.

Indicative of how atypical and uncompromising MAUM GUINEA is among dime novels in terms of its main characters and themes can be gleaned in the following passage of a slave woman's reminiscence of her late husband's implication in the infamous Nat Turner insurrection of 1831:

"I'll tell you how t'was. You see dey came, great lot o' white folks one day, and dey took me, and dey tell me my husband was arrested, and in Jerusalem jail; and dey says if I 'fess w'edder he was guilty or not, and tell all I know 'bout Nat Turner, dey wouldn' punish me, dey'd let me be in peace—but if I didn' tell every word I knowed, dey would whip me till I couldn't stand. I tol' 'em, I shouldn' say nothin' agin my own husband, and I didn' know nothin' 'bout Nat Turner—I'd never see'd him but once, and I didn' know nothing 'bout him, good or bad. I knew w'at was comin', and I prayed deep and still to de Lord above to pity me; but I wouldn' tell on Nelson. Dey stripped me stark naked, tied me up, and whipped me till I was most dead; but I wouldn't 'fess. I fainted away, and dey throw pickle on me, and left me; and next day dey came back and tie me up ag'in and whip me on my raw back, and den dey turn me round and whip me t'odder side, till I was raw all round. I kin show you de scars, dey'r on my breast, dey're on my back. But my lips was shut, only I screamed at fust; till I got beyond dat, and passed away to anodder world—a hell of misery, where it 'peared to me I'd lived a hundred years, wid devils yelling 'round me, and red-hot fire a falling on me all de time. So at last dey give me up, 'kase dey t'ought I was dead anyhow."

In what was possibly a fabrication, several dime novel histories have Abraham Lincoln saying that "MAUM GUINEA is as absorbing as UNCLE TOM'S CABIN." Regardless of the validity of this quote*, it is true that the Harriet Beecher Stowe opus was the work most frequently compared to MAUM GUINEA on its first appearance. While Metta Victor developed a plot line and characters which show no sign of having been borrowed from Stowe, there was an inevitable influence from UNCLE TOM'S CABIN, which by 1861 had become the yardstick to measure all novels dealing with slavery. Both works attack slavery at the point its adherents had the most difficulty defending—namely its destructive qualities on family life. The plots revolve around how the "peculiar institution" plays havoc with the slaves' inability to have normal relationships between husband and wife, parent and child.

Comparisons to UNCLE TOM'S CABIN aside, MAUM GUINEA fully lived up to expectations for its success. Johannsen's HOUSE OF BEADLE AND ADAMS credits sales in excess of 100,000 copies and a British edition issued by Beadle's London branch sold briskly to the English public. One can but speculate that the rapid escalation of the Civil War into 1862 dampened the possibility of a new genre of tales pertaining to domestic slavery from developing in dime novels. By the time Metta Victor's next *Beadle's Dime Novel*, THE UNIONIST'S DAUGHTER (#40), appeared in June, 1862, the plot was fully topical to the conflict which would lead to the extinction of slavery in the United States.

* The author would appreciate hearing from readers who have knowledge about the truthfulness of the Lincoln quote. One place it is mentioned is in the Charles Harvey article, "The Dime Novel in American Life" (*Atlantic Monthly*, July, 1907), but Harvey does not give the source for his information.

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W A N T E D

W A N T E D

W A N T E D

Fiction related to MAGIC and MAGICIANS (not occult) for bibliography. Please send titles, authors, etc. Will buy, but also interested in listings.

Michael Canick 300 Mercer St., #9J New York, NY 10003

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It's all right, wid my chil'ren here—if dey are satisfied to go back and get married, I don't car' what becomes of me."

"Maybe there's good news for you, too, Maumy."

"No! no! never no good news for Maum Ginny dis side of Jordan."

"Just look about you, and see if you can't brighten up a little."

Something in the planter's tone warned Maum Guinea that he was not jesting; she threw a suspicious glance about her, which suddenly turned to one of amazement and delight. One of the party, whom she had not previously observed, had stepped forward, and lifted his broad-brimmed hat, which he had purposely kept slouched over his face.

"Capt'in Slocum!"

"Yes, Guinea, the very same. Jerusalem! didn't expect to see *me*, did you?"—and the fresh, sea-ruddy face twinkled all over. "How d'ye do, Mrs. Guinea? I've come a good ways to see you, and I was plaguy near to not making out, after all. Tricky as ever, I see!"

She did not stop to take his extended hand—she did not hear half his remark—she just dropped the knife, ran towards him, and held up her arms:

"Judy! Judy! Tell me 'bout my chile, Capt'in."

"Mrs. Slocum is well and hearty, I thank you—a good wife, and the mother of three of the—*purtiest* babies."

"Do Lord bless you—de Lord forever bless you, Capt'in! Be you speakin' the trute?" cried the woman, convulsively. And what with fasting, and the rapid change from one terrible tumult of feeling to another, her strong frame gave way, and she fainted as she spoke.

"It's hunger," said Johnson, tersely; "dey're all starving."

"Oh, ho!" cried Philip; "then we won't pause here for explanations."